

The Shakespeare Newsletter

VOL. III No. 1

"Knowing I lov'd my books, he furnish'd me . . ."

FEB., 1953

LOVE'S LABOUR'S LOST at N. Y. City Center

A great many people enjoyed themselves at Albert Marre's presentation of *Love's Labour's Lost* at the City Center, Feb. 4-14, but not everyone was happy. In spite of a rather slow moving first act, poor reading of blank verse by some characters, and doubtful taste in selection of the stage business, most playgoers and critics were able to enjoy the play. We, at least, felt that the play was more Marretian than Shakespearean. We are grateful for having the play done, but disconcerted at seeing it overdone.

Let us admit that the play *is*, as Shakespeare wrote it, more theatrical than dramatic, but making it a lavishly apperelled Edwardian spectacle added more than Shakespeare intended even though a court performance may have been the original occasion. Caps, gowns, knickers, cricket uniforms, bewigged attendants, ladies in knickers and acres of costume—often posing like manikins, croquette games, surreptitious smoking by the girls, a sputtering antique automobile, and riding on bicycles, rather detracted from, than added to, the play. It dazzled our attention away from the lines. Scene division music also detracted when it continued after the characters had begun to speak; and the loose-limbed imbecilic Dull was a 16th century anachronism.

Although many of the actors had had Shakespearean experience, only Joseph Schildkraut (Holofernes), Philip Bourneuf (Armado), Earl Montgomery (Boyet), and Hurd Hatfield (Sir Nathaniel) seemed at ease in their roles. However, other actors ceased acting and started living zestfully as the play progressed. Kevin McCarthy (Berowne) gains stature in the later acts; and Paul Ballantyne (Costard) certainly deserves mention in the *Who's Who* in the cast.

This rarely acted play is not Shakespeare's best and its masque-like quality and slight plot make it difficult to do. What is wrong with many Broadway presentations, as evidenced here too, is that designer and costumer vie with director and Shakespeare. When the emphasis is restored to Shakespeare, then Shakespeare will be well done.

The Merchant of Venice starring Luther Adler opens at the City Center on March 4th.

ANNUAL DINNER PLANNED BY SHAKESPEARE CLUB OF NYC

The Shakespeare Club of New York City has announced that its Annual Dinner will be held this year at the National Arts Club on the evening of Sunday, April 26th. As in the past, a gala affair with concert soloists, dramatic skits, and notable guests from the literary and theatrical world is being arranged. SNL will carry fuller details in April. Preliminary arrangements may be made by writing Mary O'Moore Delaney at 111-50 76th Rd., Forest Hills, N. Y.

GRECO-ROMAN CYCLE AT ANTIOCH COLLEGE

94th Stratford-on-Avon Festival

Stratford-on-Avon's annual Shakespeare Festival expects to entertain a third of a million visitors in its 94th season beginning on Tuesday, March 17. In its thirty-three week season, *The Merchant of Venice* will open on March 17, *Richard III* on March 24, *Antony & Cleopatra* on April 28, *The Taming of the Shrew* on June 9, and *King Lear* on July 14. Michael Redgrave, Peggy Ashcroft, Marius Goring, Yvonne Mitchell, and Harry Andrews head the cast. Glen Byam Shaw is in charge at Stratford while Co-director Anthony Quayle is on a 37 week tour of New Zealand and Australia with another Memorial Theatre company.

Canadian Festival Makes Progress

Tyrone Guthrie, leading Shakespearean producer and director, has predicted that Stratford Ontario's First Annual Shakespeare Festival will be highly successful. When Guthrie last came to Canada he brought a model of the proposed apron stage which eventually will be constructed in a modern theatre with Elizabethan facilities. Alec Guinness will head a cast of British, Canadian, and American actors in two plays which in all probability will be *All's Well That Ends Well* and *Richard III*. Guthrie has returned to England to direct Old Vic's Coronation production of *Henry V*, but will be back to direct the summer program. The Festival is scheduled for five weeks beginning in mid July.

"Queen Lear" Revised

Bown Adams has revised the *Queen Lear* "circuit production" noticed in the last issue of SNL and come up with a rather remarkable three act Choral Reading which emphasizes and dramatizes the Lear plot of the play. The fact that Lear is a Queen in no way detracts from the effectiveness of the reading. The production is actually a concert reading like those in which 19th century families engaged, and which have become popular on the stage today. Virginia Daly stars in the title role with the three daughters and the fool as the only other characters; but the story is capably told. The stage contains only a book stand and Folio which is occasionally referred to during the course of the action.

Through the courtesy of Bown Adams, the Editor of SNL is able to extend to his readers an invitation to attend the private showing of the play. Call TR-3-9870, or write 306 W. 81st St., NYC. Professional bookings for performances elsewhere can also be arranged.

NUGENT MONCK RETIRES

Nugent Monck, founder and director of the Elizabethan Maddermarket Theatre in Norwich has retired from active direction after forty years of activity. Mr. Monck and Robert Atkins in England, and Gilmor Brown of the Pasadena Playhouse in California, share the distinction of having produced all of Shakespeare plays.

The second annual Festival of Shakespeare-under-the-Stars at Antioch College will feature the Greco-Roman plays according to latest information from Arthur Lithgow, Director of the Shakespearean Festival. The seven plays in order of their presentation will be *Troilus & Cressida*, *Coriolanus*, *Timon of Athens*, *Pericles-Prince of Tyre*, *Titus Andronicus*, *Julius Caesar*, and *Antony & Cleopatra*. Meredith Dallas will again serve as Associate Director. Last year over thirteen thousand came to Yellow Springs, Ohio, to see the unique history cycle, and many more are expected this year to see these great and seldom performed plays.

An added feature this year will be an Educational Symposium to run concurrently with the presentation of the plays.

The plays will be staged and staffed in a manner similar to last year's Chronicle plays which ran from July to September. Once again the Directors will take leading roles assisted by last year's outstanding actors, David Hooks, Arthur Oshlag, and Ellis Rabb.

Technical facilities for lighting and sound have been improved and 500 new and more comfortable seats have been purchased for the outdoor theatre.

The Festival will prologue a series of events celebrating the centennial of the college which opened its doors in October, 1853 with Horace Mann as its first President.

HOFSTRA FESTIVAL

The fourth annual Shakespeare Festival at Hofstra College will this year feature a production of *Macbeth*, performed on its famed replica of the Globe stage. As usual, director Bernard Beckerman will feature a noted actor in the lead role supported by experienced student thespians. In addition to regular performances on April 23-26, two matinees especially for High School students are planned. The Annual Symposium will take place on Saturday afternoon, April 25, with Profs. Edward Hubler of Princeton, and Henry A. Myers of Cornell as guest lecturers.

UNIVERSITY OF MIAMI FESTIVAL

Plans for the third annual Shakespeare Festival at Coral Gables in late April are being formulated. A Drama Department Conference, a Conference of Shakespearean Scholars, and a production of *King Lear* are contemplated. Among the dozen scholars who will participate are Profs. Matthew Black of the University of Pennsylvania and Philip Williams of Duke University.

CORIOANUS: Six performances of this seldom seen play (Feb. 19, 20, 21, 26, 27, 28) will be staged by the Provincetown Players in NYC. Call Gr-7-9894 for reservations. Prof. Stein of Hunter prepared the text.

The Shakespeare Newsletter

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OF HERESIES AND HERETICS

Shakespeareans are a sincere lot and we make our enthusiasm our religion. We have our faith, our canon, our apocrypha, our laymen, our disciples, and our preacher-teachers. Those who are not members of the fold and doubt the authorship are unorthodox, skeptics, agnostics, or just plain heretics; and heretics are so diverse that they have have divided into sects. We all seek for revelation in the text.

Basis for the heresies is grounded on Shakespeare's lack of a college education and the seeming impossibility of his knowing so much about aspects of the Elizabethan world such as law, music, Bible, classics, nobility, etc. They somehow assume that Shakespeare lived in a vacuum and that a school is the only source of information; as if information is all that Shakespeare conveys!

The gods they would have before ours, however, are not likely candidates. Bacon was no poet, the Earl of Rutland was born too late (1576), the Earl of Oxford died too soon (1604), the Earl of Derby died too late (1642), Sir Edward Dyer (died 1607) is very unlikely; and there have been others.

Back in 1923 an Archie Webster wrote in *The National Review* that when persecuted for religious opinions, Christopher Marlowe was forced to feign death, flee, take an assumed name, and then wrote the works attributed to Shakespeare. Although Dr. Leslie Hotson published his memorable *Death of Christopher Marlowe* two years later, *Notes & Queries* still printed an article in Sept. 1952, insisting that Marlowe lived after his alleged death. Dr. Hotson's discovery and other corroborative evidence should have been sufficient, but no.

SNL subscriber Calvin Hoffman recently achieved world notoriety for again asserting that Marlowe was not dead and was author of Shakespeare's plays. For our readers who might have missed the newspaper accounts we gave the available facts, but later revelations have disclosed nothing. That "Mar-text" in *As You Like It* means "Marlowe's text" is fantastic and other references to "himself" as "dead Shepherd" etc., equally so. The prefix "Mar" was not unique as the literature of the Marprelate controversy adequately reveals. And the references to Marlowe at Douai which Mr. Hoffman refuses to reveal (except in a nationally syndicated article) may possibly refer to the "Christopher Marlor," a Trinity College Catholic, who was there in July, 1602, and not to Marlowe who was from Corpus Christi.

We fear that "the brave translunary things" in Hoffman's mind are much different from those that were in Marlowe's, but we shall endeavor to keep our readers informed.

The Shakespeare Newsletter

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Spear-Shakers

(A column devoted to unusual Shakespeareans.

Contributions are invited.)

The following paragraph is reprinted from "Ripples on the Avon," by the "Angler," in the *Stratford-upon-Avon Herald* of Dec. 5, 1952. The incident is said to have occurred many years ago when *Othello* was being toured in Australia.

SAD ENDING

A one-night stand was made at a tiny town dependent upon backwoodsmen and bushrangers for its twice yearly audience in the biggest barn, and "Othello" was the play. There was no applause at the end of each act, nor at the final curtain, but a rowdy section started a cry of "Author." Producer and Othello had a hurried conference—didn't they know Shakespeare had been dead for centuries?—but to placate the insistent demand for the Author the two men tossed and Othello was given the job. Hastily towelling off his dark make-up, he strode on to the stage again expecting to be greeted with applause, but—they shot him!

* * * * *

From some other periodical whose name escapes us we recall another *Othello*, this one a mid-Western production in the 19th century. It appears that Iago not only convinced Othello, but also convinced a member of the audience. When Iago appeared on the stage after Desdemona had been smothered, the enraged cowboy shot the villain dead. After a quick trial the coward was hanged. Actor and murderer were buried in the same grave under a stone inscribed: "Here lie the world's best actor and the world's best audience."

* * * * *

The following comes through the medium of Hanford Henderson of the University of North Carolina and Kester Svendsen of the University of Oklahoma. Both disclaim authorship. The latter points out that the phrase "sat for a . . . post" indicates English origin. We might call this one "Sad Ending" also.

I dreamed last night that Shakespeare's ghost
Sat for a Civil Service post.
The major question of the year
Concerned the tragedy of Lear.
On this Shakespeare did quite badly
Because he hadn't read his Bradley.

* * * * *

An interesting story is told of *Classics Illustrated* which now has comic book editions of *Julius Caesar* (#68, March, 1950), *A Midsummer Night's Dream* (#87, Aug. 1951), and *Hamlet* (#99, Sept. 1952). After receiving a copy of *Julius Caesar* from Senator Benton of Connecticut, David Hardman, the British Minister of Education, told Parliament that certain "died in the wool educators should use this"—and he held up his copy of the "comic" book. We can presume that a shocked silence ensued. *Classics Illustrated* were shortly issued in the British Isles; and are also published in eight other languages.

* * * * *

What Shakespeare might have written in modern vernacular is illustrated in John M. Kierzek's *Macmillan Handbook of English* (1947), p. 28. The parody was written by former Prof. Beatrice B. Beebe for a Station KOAC (Oregon) series on the English language. It is here reprinted with permission, in a more complete version supplied by Mrs. Beebe.

To bolt or not to bolt. I'd like the lowdown
On whether it is nervier in the dome
To plug along, though things are not so hot,
Or fly the coop and pass the buck to fate.
To croak; to get a little shut-eye; that
Is one humdinger of a hot idea.
But how can one who doesn't know the ropes
Dope out what happens when one jumps the gun?
Too late for him to stage a comeback then,
Although he gets a rotten deal. Yowsah!
He's up against it till the cows come home.
So when one gives the subject the once-over,
Admits he is a dim bulb and all wet,
He finds he has cold feet and lacks the crust
To do his stuff and stage a cagey fade-out.
For how he may be double-crossed when once
He's given Life the go-by and come to,
To face the music, makes him pause and ditch
The whole idea of vamoosing; for

Letters to The Editor

The Editor of *The Shakespeare Newsletter*:
Sir:

In his article in your columns (Dec. 1952, p. 44), stating his opinion that Christopher Marlowe "wrote every single play and poem usually attributed to William Shakespeare," Mr. Calvin Hoffman alludes to a discussion with me in 1951 and reports my belief in the possible survival of manuscripts of Shakespeare. The context has, unfortunately, suggested to some readers that I knew of Mr. Hoffman's unorthodox opinions about authorship in 1951 and might even share them. The possibility of this misunderstanding came to my attention when several people expressed surprise that I should accept Mr. Hoffman's thesis.

When Mr. Hoffman talked with me in 1951, he made no mention of Marlovian authorship or of Scadbury Manor, and I had no reason to suspect that he questioned Shakespeare's authorship until in 1952 newspapers reported his trip to England. To clear up any possible misconceptions, let me state here that I reject utterly the suggestion that Marlowe was not assassinated in Deptford on that fatal day in 1593. I believe wholeheartedly that William Shakespeare of Stratford-upon-Avon wrote the plays and poems usually attributed to him. I think it remotely possible that manuscripts of some of his plays may have survived; and if so, I hope that they will be discovered.

Mr. Hoffman will, I am sure, be as glad as I am to have this ambiguity cleared up.

Yours,

James G. McManaway

The Folger Shakespeare Library

It's better far to take one's place upon
The bandwagon and die in harness than
To gripe and croak and get it in the neck.
Thus conscience cramps one's style; bamboozles one
To come across and label applesauce
And full of prunes any such half-baked bunch
That one can force himself to kick the bucket
And not be left to hold the sack alone.

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HAMLET ON TELEVISION

An unusual version of *Hamlet* was presented on TV Channel 5 in ten fifteen-minute installments beginning at 11:45 A.M. last Jan. 13th and was repeated at 11:15 P.M. beginning on Feb. 2. In "The Ghost of Hamlet," written by Jay Bennet, Hamlet tells us that after he died he met his father and told him he wanted to go back to tell his own story, and was going to take advantage of TV to do it. Jack Manning, the star and sole performer, portrayed a remarkably sensitive and humane Hamlet on a bare stage assisted only by a table, sword, sceptre, goblet, etc., as props.

Mr. Bennet's script, directed by Lawrence Menkin, was narrative in form interspersed with lines from the play. Some liberties of text and interpretation were noticeable but the total effect was excellent. One notable example occurred during the "Mouse Trap" scene when Hamlet sees the dumb show begin and says in agitation: "I had forgot the pantomime. I didn't want my uncle to see it. I wanted the words to pierce his ears..." And then relieved: "But the King didn't see it—he was too busy watching the Queen." Yet the story was well acted and merits a wider audience and more permanent form.

LORD MONTAGUE

Lord Montague, a direct descendant of Shakespeare's patron, the Earl of Southampton, appeared on TV last month. The young and handsome Lord read Shakespeare's dedication of *The Rape of Lucrece*—addressed to his distinguished ancestor—while the Chandos portrait of Shakespeare shared the screen with him.

We had the rare pleasure of meeting Lord Montague on the following day. He told us that visitors to his home at Beaulieu (on a 10,000 acre estate) take great interest in the portrait of Southampton there next to which are two framed facsimiles of the Dedications of *Venus & Adonis* and *The Rape of Lucrece*. Montague was intrigued by a possible relationship to the Montagues of *Romeo & Juliet* and was happy that Southampton had escaped execution with Essex, "Or else I wouldn't be here!"

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The Itinerant Scholar

At the Modern Language Association in Boston, Dec. 27th to 29th:

BIBLIOGRAPHICAL FEATURES OF THE "BELL" EDITION OF SHAKESPEARE

Philip H. Highfill, Jr., University of Rochester

Although George Steevens called Francis Gentleman's edition of Shakespeare "the worst edition . . . of any English author," the work had an impressive sale and was a powerful influence on "acting" editions. It was published by John Bell by whose name the set is known. Bibliographical analysis helps give the order of the several published forms which were issued from 1773 to 1776. It was planned in 1772 for eight volumes—five projected for the fall of 1773 and three for the spring of 1774—but engravers' slowness delayed publication of I-V until December 30, 1773. Dates on the engraved title pages were changed to 1774 but the dates of the plays remained 1773. Success of the "acted" plays (I-V) persuaded Bell to publish a "second edition" which postponed the "unacted" continuation until January 23, 1774. A ninth volume—the poems—was also issued. By inserting thirty-six new frontispieces of prominent actors, Bell remastered some additional copies of separate plays. Bell's texts were purchased by John Barker at an auction in 1793 and he continued to publish them until at least 1814.

CHARACTERIZATION IN SHAKESPEAREAN COMEDY

Northrop Frye, University of Toronto

What a character is in a play depends on what he has to do, so characterization depends on structure. We need a consideration of comic structure like that of tragic structure in the *Poetics*. The *Tractatus Coislinianus*, which reflects Aristotelian ideas, says that there are three types of comic characters: the *alazon* (boaster or impostor), the *eirone* (self-deprecating ironic type) and the *bomolochos* or buffoon. The passage seems related to the *Ethics*, which mentions a fourth *agroikos* or churlish type. Buffoon and churl, in the expanded sense of entertainer and "straight man" or gull, are opposite poles of comic mood; *alazon* and *eirone*, opposite poles of comic structure. In Plautus and Terence a young man gets a young girl by outwitting a parent or rival. There is a clash of two societies here: the victorious society of the hero contains the *eirone* types, and the defeated one the *alazons* or impostors.

Pure types are of course rare. *Alazon* types include the *miles gloriosus*, the pedant, the fop, the blustering father, and all others who pretend to be more than they are. *Eirone* types include the hero and heroine; the vice or scheming character who helps them (tricky slave of Roman comedy; scheming valet or *gazzoso* in Renaissance); the retreating *eirone*, or older man who withdraws from the play and sets the action going (Duke in *Measure for Measure*). Buffoon types include the parasite and the "mad host"; churl types include Malvolio and Shylock; in a very ironic comedy, the type may become the plain dealer or malecontent. Mixed types, such as the heroine-vice combination which seems such a favorite of Shakespeare, are more common.

QUEEN ELIZABETH'S HOROSCOPE AND THE CRITIC

Heinrich Meyer, Muhlenberg College

Although it is agreed that astrology had scientific standing during the sixteenth century, some leading astronomers were predicting the weather by these methods while others made clear distinctions between scientific astronomy and more or less arbitrary predictions. The distinction between astronomy and astrology was attributed to Pico della Mirandola, 1463-1494.

Astrologers and almanac makers were treated as imposters and comical figures in popular literature. Erasmus was an ardent critic of astrology; so were More, Lipsius, Scaliger, Barclay. A systematic attack on astrology came from the Frisian gentleman, Sixtus van Hemminga, in 1583. His method, based on experiment as well as reasoning, was exemplified by his analysis of Queen Elizabeth's horoscope in the light of the facts. There are also examples in Camden, Holinshed, and Shakespeare. Key passages in Shakespeare are an addition to the *Troublesome Reign* (Pandulph: *No natural exhalation in the sky*), *All's Well* (Helen: *Our remedies oft in ourselves do lie*), *Julius Caesar* (Cassius: *Men at some time are masters of their fate*) and *Cicero*: *Indeed, it is a strange disposed time*) and Shakespeare's own in *Venus and Adonis* (Look how the world's poor people are amazed).

It is suggested that Erasmus's *Adagia* or Barclay's *Argenis* had each a larger sale than all the astrological books of the century taken together if the almanacs themselves are exempted.

Ulysses' speech in *Troilus and Cressida* (*And therefore is the glorious planet Sol*) is no indication of Copernican leanings as Pico had already disposed of the false analogies between the Sun and the planets. It appears that Shakespeare, when using astrological imagery, was not one of the poor people who "infused" the signs and prodigies with "dreadful prophecies" any more than the intellectual leaders of the time, even though the princes were rightly criticized by Erasmus for being supporters of astrology.

Prof. Harold S. Wilson of the University of Toronto wrote that the comparison of the plays in his paper, "Action and Symbol in *Measure for Measure* and *The Tempest*" was too detailed for abstract. He stated the theme of his paper as follows:

Measure for Measure and *The Tempest* share the same ruling conception but employ differing dramatic techniques, each consistent throughout the particular play. In *MM*, the conception is wholly implicit in the action; in *The Tempest*, the conception is made explicit through comment that prepares us to interpret the action as it unfolds.

At the English Graduate Union of Columbia University on Jan. 14th:

THE SHAKESPEAREAN HEROIC ETHIC

S. F. Johnson, New York University

We often misapprehend Shakespeare's plays, because we tend to view them too naturalistically and too moralistically. When experiencing them, we should accept the tradition of man within a universal order of things and the conventions of the comic, historic, or tragic genre. The three genres emphasize three distinct sets of values: a social ethic, a political ethic, and a heroic ethic.

Shakespeare's four heroic tragedies (*Hamlet*, *Othello*, *Lear*, and *Macbeth*) contrast strongly with his four Plutarchan tragedies (*Julius Caesar*, *Antony and Cleopatra*, *Timon of Athens*, and *Coriolanus*—the last two openly satirical). The contrast is seen in both of the parallel patterns of the evolving action (from order through disorder to the restoration of order) and the evolving hero. In the heroic tragedies, the hero's "normal" world is shattered by a shock of disillusion, expressed in his passionate outbursts against the "tragic" world it has become. Between his disillusionment and his death, he pursues a quest for identity. By, or by the time of, his death, he succeeds in defining his role and resolving the conflict between his "normal" and "tragic" worlds. In the Plutarchan plays, there is either too little or too much disillusion, the conflict in the hero is left unresolved, and the final order is negative and sterile.

The heroic ethic must be seen within these patterns. The contrasting values of the heroes and villains define it most sharply, but the definition is refined by comparing the values of the heroes with those of the secondary heroes and with the more relative values of the "citizens." Attitudes toward the macrocosm reveal the heroic belief in destiny and a limited freedom of choice; the problem is "to know the time of thy visitation," to know when to act and when to endure. *Hamlet* solves the problem most successfully. Attitudes toward the microcosm reveal the heroic belief in honor, in the view of the passions, in the dignity of man. *Othello* displays this dignity most powerfully. Attitudes toward the geocosm reveal the heroic belief in the Elizabethan hierarchic society, the subordination of individual ends to the welfare of the state, and the obligation to "show the heavens more just." Lear recognizes this obligation most clearly. It implies the discrepancy between human ideals of justice—the mystery of human dignity—and the actual operations of the supernatural world—"the mystery of things"—that is dramatized in Shakespeare's tragedies.

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CURRENT BIBLIOGRAPHY



(The following books may be more extensively reviewed in future issues as space permits.)

Mutschmann, H., and Wentersdorf, K., *SHAKESPEARE AND CATHOLICISM*, N. Y., Sheed & Ward, 1952, pp. 446, \$6.00. (Pub. in German, 1950) Although 250 years ago Rev. Richard Davies wrote that Shakespeare "died a Papist," most scholars have disregarded the tradition. Profs. Mutschmann and Wentersdorf have resurveyed the evidence and conclude that Shakespeare was born, lived, and died a Catholic. With painstaking rationality, the joint authors examine the religious background of the time and then itemize and discuss all the possible biographical factors that might shed light on the subject. John Shakespeare's Testament of Faith is accepted, Mary Arden's Catholic connections are aired, and William's Catholic friends—about a dozen of them—are named. Shakespeare left Stratford not because he poached deer on Lucy's property but because Lucy was attacking the family subsequent to the Somerville (an Arden son-in-law) plot against the Queen.

About half the book is devoted to an analysis of Shakespeare's works. Here too the scholars find Shakespeare "quite clearly pro-Catholic and anti-Protestant." Catholic dogma, ideas, and customs are closely examined and indicate that Shakespeare was "very well acquainted with them . . . and reveals an exact knowledge of Catholicism." And the Catholic clergy fares much better than do the Protestants. A breakdown of 197 pertinent "Catholic" passages reveals 46 in his Apprentice Period, 63 in the Optimistic Period, 68 in the Pessimistic Period, and 20 in the Romantic Period. Percentage-wise, these figures indicate that Shakespeare's faith was more active under stress and that he maintained his faith until the end.

The idea that Shakespeare was a "pagan" can be attributed to classical elements and the material treated, but Shakespeare's faith remained constant. That Shakespeare was a Puritan does "not even merit consideration." That Shakespeare was a conforming member of the Church of England seems evident only because Shakespeare lived in an Anglican England where no other externally manifest choice was possible. But that Shakespeare was a Catholic rests not on negative evidence, but on positive evidence in the plays. So their argument runs.

Chateaubriand said, in 1801, that if anything, Shakespeare was a Catholic, and the results of modern research, say the joint authors, "confirm this deduction beyond any reasonable doubt." While we are not yet ready to agree that Shakespeare was a practicing Catholic, we can say that this is a book well worth the reading and is a further indication of the catholicity (small "c") of Shakespeare's mind.

Holland, Ruth, *ONE CROWN WITH A SUN*, N. Y., British Book Centre (London, Jonathan Cape), 1952, pp. 286, \$4.00.

As a fictionalized biography, this volume does Shakespeare an injustice. Its hero is a shadowy figure who does not speak more than a 1000 words in the entire book. Except for the symbolic title (which is derived from Henslowe's property inventory), there is little indication of the knowledge—and love—of Shakespeare that Ruth Holland must have had to have undertaken such a work. And what knowledge there is, often gives the wrong impression and a picture of a brooding, introverted, and maladjusted individual. Shakespeare is forced into marriage after an affair in a barn, is henpecked mercilessly, goes to Stratford to become a scrivener, and there is taken in by James Burbage. Life in London—and there isn't much of it—provides us with no insight into the plays of which only five or six are almost casually mentioned. The sonnets come in for a single paragraph and we are told William Herbert will get permission to print them. About five contemporary dramatists appear, usually in name only. Except for the Burbages, a mysterious free-loving Alice, and the Mountjoys, Shakespeare has only some noble friends. Elizabeth Vernon is most likely the dark lady and Southampton gives a munificent gift for the building of the Globe. Shakespeare leaves London, apparently in 1607, because he is ill, returns to a friendless Stratford except for his mother, who confusedly dies [1608] on the same page with her son Edmund the actor [1607], a page before Shakespeare does. There is a man in this book, but he is not Shakespeare the dramatist.

Rosenheim, Richard, *THE ETERNAL DRAMA*, N. Y., Philosophical Library, 1952, pp. 303, \$6.00.

With reference to the dramatic literature of many nations, the author has produced an unusual proselytizing study and editorial plea for the eternal drama of mankind. The "eternal drama" is that which deals with the eternal part of man; that which is concerned with the problems of the human soul; that which has a higher central idea; that which humanizes the heroic, and that which makes the theatre the standard bearer of freedom. Needless to say, Shakespeare, "the clairvoyant magus of the word," is represented with Schiller, Goethe, Steiner, O'Neill, and some others. *The Tempest* "in a far more comprehensive way than any other work . . . stands out as an abstract and brief chronicle of time," (although Rosenheim's historical references to the conflicts of the plot as reflections of Elizabethan court rivalry will most likely be discounted), and Hamlet is the "monumental archetype of growing modern man" in his quest for "noblest ideals." Yet Tolstoy thought Shakespeare a "dangerous apologist of pagan morals and conceptions" because "no super-or-subhuman being of higher rank" ever interferes with the "inner or outer action of the drama." Rosenheim notes the historical descent of the preeminence of author to actor to director and further declares that today the theatre is at the mercy of "cynical traders of efficiency and money." Whether or not one agrees that the theatre should be devoted to a "higher purpose," or as Eugene O'Neill said it, "to dig at the roots of the sickness of today," the central issues of this work are certainly valid and merit close consideration.

Mander, Raymond, and Mitchenson, Joe, *HAMLET THROUGH THE AGES*, N. Y., Macmillan (London, Rockliff), 1952, pp. xvii, 156, \$7.00. (Pub. in U. S. Feb. 3, 1953.)

From the files of two great collectors of theatrical lore come over 250 illustrations of *Hamlet* productions from 1709 through 1952. For more effective use by producers, and in accord with editor Herbert Marshall's plan of the work as a history of comparative stage design, the illustrations are arranged according to act and scene with brief scene synopses to give background for examination of the pictures. With its valuable notes, the volume provides a panoramic view of 82 productions in 100 theatres in 23 countries, 154 Hamlets, 300 actors in other parts, 90 designers, and 10 films. We can find lists of *Hamlet* films, a dozen female Hamlets, Nazi Hamlets, "dog" Hamlets, TV Hamlets, etc. Here indeed is a mine of Hamlet information with many notes as interesting as the pictures. Recent editors have tended to give more and more theatrical history

in their published editions, but we have nothing to compare with the elaborate publication of theatrical archives of some continental theatres. The editors hope to do this for all of Shakespeare's plays and then pass on to other classics.

SHAKESPEARE (A Bibliography), Cambridge University Press, 1952, pp. 30, 35c.

Here is a handy and informative booklet compiled by the National Book League which contains about 325 items classified into a dozen convenient categories. Each volume listed is briefly described and the price given if the book is in print. Especially valuable is the hundred items under Critical Studies of the Plays from 1900 to the present and the forty-two books in the section on Stage Presentation.

NEW EDITIONS

KING LEAR, ed. by Kenneth Muir, Harvard University Press, 1952, pp. lxiv, 256, \$3.25. (The Arden Shakespeare, Gen. Editor, Una Ellis-Fermor.)

In the fifty page introduction to this edition Mr. Muir brings together the opinions on the various texts and shows rather cogently that the Folio is most reliable. A consideration of verbal affiliations and other evidence sets the date precisely in the 1604-5 season. Analysis of the sources results in the conclusion that the rich texture of the play is produced by the use of ideas from many sources which "far from exhibiting any signs of loose, episodic structure, as some critics have maintained is more closely knit than any of the tragedies except *Othello*." A very intelligible survey of dramatic criticism and the problems of interpretation completes the introduction. Variant and textual notes are profuse and useful. Seven appendices give extracts from the sources and brief essays on the influence of John Florio and Samuel Harsnett (Cf. SNL 1:2, 8).

LOVE'S LABOUR'S LOST, Ed. by Richard David, Harvard University Press, 1952, pp. lii, 196, \$3.25. (The Arden S., Gen. Ed. Una Ellis-Fermor.)

Mr. David begins the introduction to this play by quoting Hazlitt's remark that "If we were to part with any of the author's comedies it would be this." But he does not quote to the point where Hazlitt so reveals his love for the characters that he would let "the whole play stand as it is" and would not venture to "set a mark of reprobation on it." However, the editor reveals his own admiration of the play and he too declares that it "stands firmly in its own right." A forty page introduction discusses the play critically (all too briefly), the text, date and evidence of revision (written 1593-4; rev. by 1597), sources in contemporary events and literature, occasion of the play, etc. Notes to the play are, as in all Arden Eds., voluminous, but here often do not clarify the passage. Variants in the text are supplied and double columns of notes average half a page. [A review by Alice Walker (RES, 111:12 (Oct. 1952), 380-5) notes variant errors & misprints.] Mr. David tells us that "there is nothing new or startling" in his introduction and notes, but a great deal is collated and made readable. One wishes that the General Editor would assign a special editor to supply theatrical histories of all the plays.

MISCELLANEOUS

Granville, Wilfred, *THE THEATRE DICTIONARY*, N. Y., Philosophical Library, 1952, pp. 227, \$5.00.

When some mid-century Joyce writes a theatrical *Ulysses*, this volume will most likely be a valuable key to its contents. The definitions were compiled by an actor—who received his "Shakespeare" in a famous company—primarily for those who want to know meanings, and secondarily to record for posterity many terms that might conceivably die with the passing of the "old Pros." "Shamateurs" will also derive benefit from the terms included. Interspersed with the definitions are brief descriptions of theatres, festivals, biographies, cant terms, nicknames, etc. A comparison with O'Hara and Bro's *Invitation to the Theatre* (1951) which in earlier editions was called *A Handbook of Drama* reveals many additional definitions (catastrophe, confidante, pace, etc.) that one might expect to find in the present volume.

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Works In Progress



SHAKESPEARE'S PRONUNCIATION

A 500 page volume by Helge Kokeritz of Yale will soon be published by the Yale University Press. It will undoubtedly supersede Wilhelm Victor's *Shakespeare Phonology and Shakespeare Reader*, collectively known as *Shakespeare's Pronunciation* (1906).

Shakespeare's Pronunciation is a comprehensive study of Elizabethan English pronunciation as revealed in the plays and poems of William Shakespeare. Its conclusions are based on the combined evidence of his rhymes, spellings, homonymic puns, and versification, compared with the statements of contemporary orthoepists and interpreted in the light of the most recent theories concerning the phonological characteristics of late 16th-century English. The main section of the book is devoted to a detailed analysis of Shakespeare's vowels and diphthongs, unstressed vowels, consonants, and accentuation, followed by phonetic transcriptions of selected passages from his works as spoken about 1600. The introduction of the book discusses the linguistic situation in 16th-century England, Shakespeare's use of dialect, and the comparative value of the rhyme, spelling and metrical evidence, while the poet's jingles and genuine homonymic puns have been dealt with alphabetically in Part II. Two appendices provide extensive list of syncopeated words and words stressed differently from today, as well as the only complete Shakespearean rhyme index now in existence. A 10-inch LP record, spoken by Professor Kokeritz, will be published simultaneously by the Columbia Records Inc.

SHAKESPEAREAN PLAYERS AND PERFORMANCES

Arthur Colby Sprague of Bryn Mawr College has completed a new study—to be published by Harvard University Press—which will round out our conception of Shakespearean acting.

What were the great Shakespearean actors really like? Too frequently theatrical historians have lumped together accounts of performances separated by years, regardless of the actor's development and changing conception of his role. In this book, although each chapter contains some generalizations on the actor's style, Mr. Sprague's emphasis is on a single performance in a single role.

Working from diaries, contemporary descriptions, and newspaper accounts—much of it fresh material—Mr. Sprague re-creates, in successive chapters, Betterton's Hamlet in the autumn of 1709, when Dick Steele found the old master's simulation of youth so remarkable; Garrick as Lear in 1776, his final appearance in that role; Kemble as Hamlet and his sister, Mrs. Siddons, as Lady Macbeth when they first performed those parts in London; Kean as Othello on the great night when he played in competition with the elder Booth as Iago; Macready as Macbeth in his last performance on the stage, Irving as Shylock, and Edwin Booth as Iago.

A chapter on William Poel, the first English Shakespearean director in the modern sense of the term, serves as a transition to an account of the writer's own play-going and to a discussion of the desirability of reviving the Elizabethan stage.

NEW VARIORUM TROILUS & CRESSIDA

The long standard Variorum Shakespeare will pass another milestone on March 18th with the publication of *Troilus and Cressida* edited by H. N. Hillebrand and T. W. Baldwin. Fifteen hundred copies were printed. The cost per volume is \$17.50. Matthew Black's edition of *R11* is ready to go to the printer but economies in production are being sought, possibly by having the volume printed abroad. The last Variorum edition—*The Sonnets*—was issued in two volumes in 1944 and cost \$17.00 for the set.

With the aid of a Folger Library grant, Hereward T. Price spent the summer of 1952 working at the Folger on the Variorum edition of *Titus Andronicus*. All remaining volumes but *HV* and the *Shrew* have been assigned at least tentatively to special editors, but publication dates are nebulous. Supplements to the Modern Language Association sponsored volumes are being prepared. At a meeting of the MLA Executive Council last March the possibility of publishing such supplements in a periodical was considered. The *Shakespeare Quarterly* will most likely be selected. James G. McManaway of the Folger Shakespeare Library is Chairman of the New Variorum Shakespeare Committee and Hyder E. Rollins of Harvard is General Editor of the series. Since 1932, the MLA has sponsored publication of 1 *HIV*, the *Poems*, 2 *HIV*, and the *Sonnets*.

The Shakespeare Memorial Library, Birmingham

By Waveney R. N. Payne, Librarian, Shakespeare Memorial Library

THE Shakespeare Memorial Library, Birmingham is the greatest special collection of Shakespeare material in England. Here, everything that is likely to be of use, or interest to students of the subject, whether books, pamphlets, or scrap-book material is collected and made readily available for effective research.

This library, which is a department of the Birmingham Reference Library, was founded in 1864 to mark the Tercentenary of Shakespeare's birth. It is partly supported by a number of voluntary subscribers, and partly from the funds of the City of Birmingham. The subscribers hold a meeting each year on Shakespeare's birthday at which an annual report is received and discussed. The collection is mainly housed in the two rooms that were specially built for it, but now extends into the main reading room of the Reference Library. It contains over 34,000 books and pamphlets. There are, of course, copies of the four Folio editions and some of the Quartos. The Library is particularly strong in the rare 18th century acting editions, and there are, for example, over 800 complete 19th century editions in English. Every new edition or translation and every book of criticism is now bought as it is published, and a systematic attempt is made to fill in gaps in the collection from secondhand booksellers' catalogues. Nothing is rejected, but no duplicates are kept. We do not buy reprints.

In addition to the books, periodicals containing contributions on Shakespeare are bought and catalogued, although anything that is obviously of an ephemeral nature is rejected.

Shakespeare in 64 Languages

The Library is probably unsurpassed in its collection of foreign literature, and includes translations of Shakespeare into 64 languages. For example, the editions in Italian number over 540 volumes, and you can find here Shakespeare in such languages as Sindhi, Sinhalese, Slovene, Tadzhiik, Tamil, Telugu, Yoruba, Urdu, and Ukrainian.

But the real value of a great collection such as this lies not so much in the books, which might be available in other libraries, but in the scraps, programmes, illustrated souvenirs, posters, photographs, etc., which are not to be found elsewhere, but which, when gathered together, and usefully arranged are the first hand material of research. The value of any single item in such a library is not always in its intrinsic worth, but is often in exact ratio to its rarity. What is most appreciated by the research worker is not, usually, the printed book, but the volume of newspaper cuttings, programmes, playbills, or illustrations. There are, for example, over 50 volumes of playbills of Shakespeare productions, English and foreign. Scripts of all radio pro-

grammes which in any way relate to Shakespeare are presented by the British Broadcasting Corporation.

Programmes and other material relating to current productions, both in this country and abroad are systematically collected by writing, at the time of the production to the manager of the theatre, the secretary of the society, or the headmaster of the school. The request is hardly ever ignored, and the schools and clubs, particularly, seem happy to send photographs, programmes, and newspaper accounts of their activities. Their representatives sometimes visit the Library, either as a group, or individually, and often ask whether we keep their own programmes. They are always delighted when these are produced.

Material relating to American productions is particularly hard to come by, but this year we were fortunate in obtaining from ANTA an excellent collection of photographs and programmes. A special exhibition of these was made in the Shakespeare Memorial Library and much comment arose therefrom. Shakespearean scholars in this country are very interested in American productions, particularly in the more experimental College and University productions. Now we have nearly finished preparing a special exhibition of photographs of Shakespeare productions in Yugoslavia. The photographs have been collected for us and sent here by the Yugoslav Bibliographical Society.

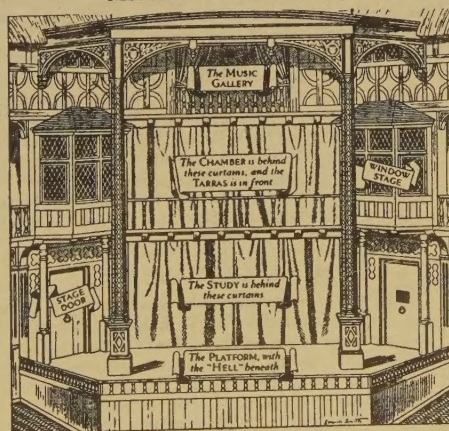
But while we collect from the present we do not leave the past to take care of itself. Old programmes, souvenirs, engravings, photographs are acquired from time to time, sometimes by gift and sometimes by purchase.

The Forrest Collection

The great Forrest Collection of Shakespeareana is in seventy-six volumes. It was formed by Mr. R. H. Forrest of Manchester, from the year 1830 to 1886. He took Kenny Meadows', Charles Knight's, Staunton's, and Cassell's illustrated editions of Shakespeare and added to these all known illustrations by Boydell, Fuseli, Howard, Smirke, Chodowicki, Retzsch, and Ruhl. Every other illustration that he could procure, historical, descriptive, and artistic, portraits of actors, English and foreign, who ever performed in the plays was included. Everything in the way of scenic representation, costumes, stage performances, and even playbills is given. The collection has been mounted and bound, and each volume is indexed.

The resources of this great library are freely available to all who may need to use it. Many visitors are received here, and it is much used by scholars and research workers of all nationalities.

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REVIEW of PERIODICALS

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WAR AND PEACE

Elizabethan attitudes toward war expressed in the prose tracts and essays of the age parallel the mixed views to be found in Shakespeare and other dramatists, writes PAUL A. JORGENSEN of the University of California at Los Angeles. Bacon, Raleigh, Sidney, Essex, Dudley Digges, Barnaby Rich and other writers pay qualified tribute to peace, but regard war variously as an instrument of God's justice, a weapon in religious quarrels between Protestants and Catholics, an inevitable stage in a cyclic theory of history, a means for colonization, for employing misfits and controlling the population, and frequently as a terrible renunciation of Christian teaching. Pagan or Christian theories of warfare are usually made to fit immediate political or economic exigencies. Though the period produced few serious examinations of the ethic of war, various factors like the struggle between the military conservatism of Elizabeth and her warrior-statesmen, contributed to a flood of lesser commentaries. These often praise the military virtues of the English and the pageantry of war, but they are restrained and reflective in the light of the patriotism of the time. ["Theoretical Views of War in Elizabethan England," *Jnl. of the History of Ideas*, XIII:4 (October 1952), 469-481.]

COMPLEXING COMPLEXES

Kittredge's remark (in his edition of the plays) that two lines of Hamlet's speech to Laertes ("Let Hercules himself do what he may . . ." V.i.314-5) "are not to be brought into logical connection" with what precedes or follows is unwise doctrine, writes JAMES MCKENZIE. A comparison of these lines with "My father's brother, but no more like my father Than I to Hercules" (I.ii.152-3) suggests that Hamlet and his father are joined in a love-complex and Claudius and Hercules in a hate-complex. We may substitute "Claudius" for "Hercules" in these lines, which are a veiled threat to the usurper. ["A Shakespearean Interpretation," *Notes & Queries*, 197:8 (April 12, 1952), 160.]

TO SEA OR NOT TO SEA

Whether or not Ambrose Gunthio is J. P. Collier and thus whether the Keeling Journal entries relative to *Hamlet* & *R II* performances at sea are authentic is being argued by G. BLAKEMORE EVANS of the University of Illinois and SYDNEY RACE. Evans notes that several of the published statements of the two men do not agree and that Gunthio's ignorance of important details is incompatible with what we know of Collier's work. He feels that Race begins by misinterpreting the relevant passage in Sir Sidney Lee's *Life of Shakespeare*, and bases his case too largely on negative evidence, or on a conviction that the alleged performances aboard the *Dragon* in 1607 and 1608 are "completely beyond belief." ["The Authenticity of the Keeling Journal Entries, Reasserted," *Notes and Queries*, 197:6 (March 15, 1952), 127-8.] In a rejoinder, Race lists at least nine arguments against the authenticity of the entries. Keeling's Journal has disappeared and relevant pages are removed from two other journals (presumably the work of Collier), the two principal accounts (1825 and 1849) based on Keeling do not agree on details, and the absence of evidence from other sources is cause for suspicion. ["The Authenticity of the Keeling Journal Entries," *Notes and Queries*, 197:9 (April 26, 1952), 181-2.]

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TRAGEDIES OF ALL TIME

Although Shakespeare's plays are not actually parables, says ROY BATTENHOUSE of Indiana U., they do concern men and women in decisive situations which challenge the reader and hearer "by inviting him to contemplate a certain life-situation as posed and resolved by the story-teller." As the hearer weighs the pattern for its truthfulness, the image for its reality, and the world for its credibility, he may begin to understand "the author's outlook and begins to share the faith from which that outlook is possible." *Macbeth* and *Othello* are virtually "parables of national and domestic disaster," and "expose . . . the awful logic of ambition . . . and jealousy." If Shakespeare's "patterns and attitudes" have correspondences in our own century and are "relevant to modern forms of peril and pathos," then the search for the answer may increase our understanding of life and of Shakespeare.

The willful disregard of eternal life in *Macbeth* reveals the spirit of nihilism and Nazism abroad in the world today. Like Adam and Eve, Lord and Lady Macbeth's temptation and sin result from their attempt to "jump the life to come" for a possible better life on earth. Man not born of women is Christ, and the "moving wood" is "the Cross." Macbeth is killed and "The time is free" in a play which has over 400 phrases suggestive of a "sin-grace" context.

Othello reveals crime urged on by conscience in contrast to *Macbeth* where crime is committed in disregard of conscience. The Moor's insistence on honor, chastity, and honesty rather than the Christian virtues of charity and forgiveness makes this play a warning not against mixed marriages "of color fundamentally but of creed." The recently baptized Othello has no Christian insight. Othello's jealousy is sinful because—though not a God—he wants no others before him; he is Job-like when like Job he talks of heaven trying him with affliction; and he is Judas-like because "I kiss'd thee ere I kill'd thee." The "Good name" speech of Iago must be rejected because "good will" and *not* good name is important. Not Iago's speech but Friar Lawrence speaking of "grace" overcoming "rude will" in *R & J* will protect man. "The two tragedies are thus complementary: one a study of perversion and of the power of the demonic; the other, of blindness and of the deceptiveness of the satanic." And there are biblical and modern parallels. ["Shakespeare and the Tragedy of our Time," *Theology Today*, VIII:4 (Jan. 1952), 518-34.]

LATER DATES FOR THE SONNETS

J. M. NOSWORTHY does not accept Leslie Hotson's dating of Shakespeare's sonnets. The "mortal moon" and her "eclipse" of Sonnet CVII, which Hotson connects with the defeat of the Spanish Armada in 1588, could symbolize "several hundred persons or things with which Shakespeare came into contact"; and there follows a long list of such persons and things, among which can be found reasons for assigning the sonnet to almost any year. Mr. Nosworthy prefers to date the sonnets by seeking the words they contain in Shakespeare's plays—which can be dated fairly accurately. Most of the words are distributed rather regularly through the plays, but he has found in each of the sonnets examined a few which were used only (or largely) in the plays of a short period. As a result he endorses a later dating for the sonnets on which Hotson has based his argument—later even than the conventional dating: 1606-07 for sonnet CVII, 1600-06 for sonnet CXIX, 1605-06 for sonnet CXXI, 1604-07 or 1606-07 for sonnet CXXIII, and 1604 for sonnet CXXIV. As a check he then applies the same test to the sonnets which had appeared in *The Passionate Pilgrim* in 1599, CXXXVIII and CXLIV; and he finds that they accord with Shakespeare's pre-1600 practice. Mr. Nosworthy hopes in due course to apply his test to the other sonnets. ["All too Short a Date: Internal Evidence in Shakespeare's Sonnets," *Essays in Criticism*, II:3 (July 1952), 311-324.]

A SHAKESPEARE PUN

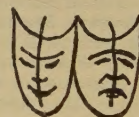
Elizabethan pronunciation of *haud credo* (i. e., 'awd grey doe) is invoked by A. L. ROWSE to explain the pun on those Latin words in *Love's Labour's Lost*, IV. i. The point lies in Sir Nathaniel's insistence that the deer was a young one and his interpretation of Holofernes' *haud credo* as a perverse statement to the contrary. ["*Haud Credo*: A Shakespearean Pun," *TLS*, July 18, 1952, p. 469.]

TWO NOBLE KINSMEN—SHAKESPEARE & FLETCHER

Arguments against Shakespeare's authorship of parts of *Two Noble Kinsmen* and hence against the play's inclusion in the canon are no more valid than those leveled against more accepted plays like *Henry VIII*, argues M. MINCOFF. External evidence for Shakespeare's part in the play, beginning with Waterson's ascription to Fletcher and Shakespeare, is overwhelming. Only the unwillingness of critics to admit as the poet's anything below the top level of performance could account for the rejection of this play. Internal evidence is equally convincing. Comparison of the imagery of the "Shakespearean" scenes with that in other late plays and with characteristic subject matters and attitudes pointed up by Miss Spurgeon indicates many close parallels. In syntax, vocabulary, stylistic peculiarities and other details, evidence for inclusion is very impressive. ["The Authorship of *The Two Noble Kinsmen*," *English Studies*, XXXIII:3 (June 1952), 97-115.]

"LOVE HATH REASON, REASON NONE."

J. V. CUNNINGHAM of the U. of Virginia learnedly demonstrates how the material of courtly love in *The Phoenix* and *The Turtle* is treated in terms of scholastic theology. The word "essence," here and elsewhere in Shakespeare, is interpreted in its technical scholastic sense as "the defining principle by which anything that is, is what it is." "The central part of the poem consists wholly in the reiteration . . . of the paradox that though identical" the two lovers are distinct. Since the paradox is stated with the "maximum technical exactitude," we infer that Shakespeare "was trying to say something precisely." The unity of lover to beloved "is that of the Persons of the Trinity," and if difficult to understand "it is no more difficult than the Trinity." "The Phoenix and the Turtle are distinct persons, yet one in love, on the analogy of the Father, and the Son in the Holy Ghost." In the poem, however, "Reason confesses its inadequacy to deal with the mystery of love," since "true Reason is above it and is Love." ["'Essence' and the *Phoenix* and *Turtle*," *ELH*, XIX:4 (Dec. 1952), 265-276.]



THE LIVING SHAKESPEARE

by Oscar James Campbell

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Professor Campbell, a noted Shakespearean scholar, is head of the English Department at Columbia University.

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REVIEW of PERIODICALS

VENUS AND THE COURSER

ROBERT P. MILLER of Princeton skillfully relates the episode of the Courser and the Jennet to the main action of *Venus and Adonis*. The episode parodies the artificial conventions of the love game in a humorously ironic way and implies that "the courtly activity of the romantic ritual is a rich caparison for lust." Its parallels with the main action are conditional, for it is an image of Venus' desires, which are frustrated precisely because Adonis is so unlike his Courser. Further, it is distinguished from, and comments on, the main action, because it embodies the traditional image of the horse (fleshly appetite) and the rider who reins him in (uses the power of reason to control and direct lust). Finally, the Jennet is a "breeder" and Venus is not primarily interested in propagation. Thus, when Venus urges Adonis to emulate the Courser, she is urging him to act against the precepts of "sound Renaissance morality," in a manner "unworthy of the nature of man." His cold refusal to do so is not priggish but praiseworthy. ["Venus, Adonis, and the Horses," *ELH*, XIX:4 (Dec. 1952), 249-264.]

BUTTON, BUTTON . . . ?

The Editor of the *Times Literary Supplement* in a leading article discusses Kenneth Muir's new Arden edition of *King Lear*. He praises most of his commentary but suggests that some is apparently excessive. Yet, the editor confesses the fascination of explaining, and cites Muir's comment on Lear's famous line (V.3.309): "Pray you, undo this button." Muir had printed Harvey's private suggestion that the button is Cordelia's, not Lear's. Muir thought that it was "unlikely" but the Editor wonders whether it is "so very unlikely after all." ["Shakespearean Commentary," *Times* (London) *Literary Supplement*, Oct. 31, 1952, p. 709.]

JOHN W. HARVEY, who had voiced to Mr. Muir his doubt as to the ownership of the button Lear refers to, amplifies his view. In essence, Mr. Harvey argues that from the moment Lear enters "with Cordelia dead in his arms" his thoughts are solely for her. He has concentrated his whole being on her and in his last moments, as he thinks he sees her lips move, he fumbles "at the gown at her throat and he gasps out for help, 'Pray you, undo this button,'" and dies. Any fumbling at Lear's buttons by an attendant would only distract the audience and the other actors, all intent on the old man's anguish. [Nov. 14, p. 743.]

KENNETH MUIR answers Mr. Harvey, pointing out that the view that the button is Lear's own "is supported by stage tradition, by editorial unanimity, by the medical evidence, by the evidence of the imagery, and by its greater effectiveness." Lear seeks relief from "a sense of suffocation" by having his clothes loosened. The clothes imagery is important in the play, and there has been previous reference to Lear's buttons. The switch of attention from Cordelia to Lear and then back to Cordelia is highly effective and not without precedent in Shakespeare. [Nov. 21, p. 761.]

O. H. T. DUDLEY finds it "inconceivable that Lear in the height of his agony could have permitted any male person whatsoever even to touch the sacred hem of her garment." [Dec. 5, p. 797.]

In his reply to Mr. Muir, JOHN W. HARVEY dismisses the medical evidence as "totally irrelevant," preferring to believe that Lear is not concerned for himself but for Cordelia. He asks if his interpretation would not be theatrically as effective. Lear sees, or thinks he sees, life in Cordelia; he utters his plea for help; "Kent or another stoops to assist him . . . and then comes the ecstatic death." Mr. Harvey does not discuss the imagery because he does not hold himself competent and because he feels that the many "subtleties of symbolic meaning" are not Shakespeare's but the modern critics. [Dec. 5, p. 797.]

A doctor, LOUISE F. W. EICKHOFF, M.D., who has the added advantage of having played Cordelia, supports Mr. Muir's review of the evidence for the traditional belief that the button Lear refers to is his own. Dr. Eickhoff suggests that dimness of vision, weakness, and "a sense of suffocation" are typical of "cardiac strain." Not only is the line clinically accurate but, it is rich in poetical inference. Lear, the ruler, has been reduced to a condition where he cannot "undo his own shirt"; "he has become as a little child and fit therefore, at last, to enter the Kingdom of Heaven." [Dec. 12, p. 819.]

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THE SIZE OF AN ENGLISH AUDIENCE IN 1624

F. R. SAUNDERS quotes a dispatch from the Spanish ambassador in England in 1624 as an unnoted bit of evidence for the capacity of an English theatre. The dispatch describes a play performed by the King's Men before audiences which, at their smallest, numbered 3,000. In four days, the dispatch continues, "more than 12,000 persons have all heard the play of 'A Game at Chess.'" ["Capacity of the Second Globe Theatre," *TLS*, Nov. 14, 1952, p. 743.]

A "CHILDE CROWNED"

The "Childe crowned with a Tree in his hand" in *Macbeth* IV. 1, does not symbolize Malcolm but rather King James himself. A. E. PARSONS supports his suggestion by reference to "many contemporary allusions to James' having been crowned as an infant." The tree the child holds is a "genealogical tree showing his descent in double line from 'the Antient British race.'" ["Macbeth's Vision," *TLS*, Oct. 24, 1952, p. 700.]

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A TRIBUTE TO WILLIAM POEL

William Poel, famous stage manager, was born on July 22, 1852 and it is on the occasion of the centenary of his birth that he is eulogized. His attempts to get closer to the conditions under which Shakespearean plays were put on demanded the eventual reconstruction of a Globe theatre at London or Stratford, a project yet to be realized. His influence is best seen in the people who worked for him. Among these were Granville Barker, B. Iden Payne, and Dame Edith Evans. With all his virtues Poel had some failings: an inconsistency between his view of the sacredness of Shakespeare's text and his own cutting and transposing of them and an inability to appreciate "the rhetoric and rough and tumble of the Elizabethan stage." ["William Poel," *TLS*, July 11, 1952, p. 453.]

VARIETIES OF DISGUISE

M. C. BRADBROOK of Cambridge calls disguise not merely a change of personal appearance which leads to mistaken identity—as in the characters of Viola, Autolycus, and Vincentio—but "the substitution, overlaying, or metamorphosis of dramatic identity, whereby one character sustains two roles." This, she says, may involve deliberate or involuntary masquerade, mistaken or concealed identity, madness or possession. She considers as disguise the assumed personalities of Angelo, Claudius, Iago, and Wolsey. The creative uses of the pun are analogous to the use of multiple personality or disguise, and the antic disposition of Hamlet, or Edgar's pretense that he is Poor Tom "create an extra dimension for these plays as well as giving depth and fullness to the parts." The deeper implications of disguise, though they did not long survive Shakespeare, have been in part rediscovered by writers of today. "Yet the triple flexibility of language, characters, and plotting which gave the Elizabethans so strong and delicate a weapon belongs to them alone." ["Shakespeare and the Use of Disguise in Elizabethan Drama," *Essays in Criticism*, II:2 (April 1952), 159-168.]

MONTAIGNE'S AND SHAKESPEARE'S SOURCES

MARGARET T. HODGEN, former fellow of the Huntington Library, does not accept the usual assumption that Shakespeare was influenced by Montaigne when he wrote Gonzalo's description of a perfect commonwealth in *The Tempest* (II.1. 148-168). It is true that there is a great similarity between Shakespeare's lines and Montaigne's comments about certain Brazilian tribes in his *Moral and Political Essays*. However, there were many instances of the use of this "formula" before Montaigne, and Shakespeare may have been influenced by these earlier works. Miss Hodgen names and discusses a large number of them; and in several of these works she finds similarities to Shakespeare's passage which are not in Montaigne. ["Montaigne and Shakespeare Again," *The Huntington Library Quarterly*, XVI:1 (November 1952), 23-42.]

THE WINTER'S TALE

Through the creation of Camillo's part in the last two acts and the restoration of Hermione, Shakespeare in *The Winter's Tale* greatly improves upon the narrative of Greene's *Pandosto*, writes ADRIEN BONJOUR. From Paulina's speech about Hermione's death and the second gentleman's remarks, through the much criticized first two scenes of the Fifth Act, we are given clues which prepare us for the skillful revelations of the last scene. G. Wilson Knight is wrong about the poet's refusal to elucidate the mystery of Hermione on the level of plot realism and hence about the scene's possible intimations of immortality. After the storm the players in *The Tempest* may appear with "Not a hair perished," but Leontes observes that in sixteen years his wife has grown older and more wrinkled. Shakespeare did not "infringe" upon problems of the after-life, though the final scene may be read symbolically as the "redeeming power of true repentance." ["The Final Scene of *The Winter's Tale*," *English Studies*, XXXIII:5 (October 1952), 193-208.]

FESTE'S DOUBLE TALK

Feste's "I did impetuous thy gratillity" (*Twelfth Night*, I.3) does not mean that he pocketed the sixpence as suggested by Hotson. OLIVER LODGE proposes that Feste's words indicate that he gave the money to his sweetheart, a "bar-maid at the Mermaid's tavern (the Mermaid Tavern?)." ["Shakespearean Theories," *TLS*, Aug. 1, 1952, p. 501.]

CHAIRMAN of English Departments are urged to present their Shakespearean colleagues with sample copies of SNL.